FOLK SONGS AND DANCES

OF THE AMERICAS

PAN AMERICAN DAY
APRIL 14

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FOLK SONGS AND DANCES OF THE AMERICAS

PAN AMERICAN DAY
APRIL 14

No 1

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Foreword

Centuries of history -- civilizations, Pre-Columbian, European, New World — in other words, the ways of life of peoples past and present are reflected in the folk songs and dances of the Americas. The dances and songs of the early colonists met the dances and songs of the indigenous peoples who had been in the New World for how long no one knows for sure. Some songs and dances changed little; others changed perceptibly as the interests of the New World and the Old World met and fused, as the peoples of the two worlds shared their joys and sorrows, fought their battles of conquest and independence. And in the years since all of the Americas became independent republics, there has continued the impact and influence of Europe in the folk songs and dances of this hemisphere.

It is always obvious that there is much similarity in the folk songs and dances of the various countries, and the reasons for such likenesses are equally obvious. The early colonists penetrated many different parts of the New World, and with this widespread colonization, there grew up many different variations or versions of folk songs and dances with common European origin.

The Argentines, the Venezuelans, the Mexicans and also the people living north of the Rio Grande in the United States, often find similarities in their folk songs and dances of common origin. There is the story - a true one - of the New Yorker, or it might have been a Pennsylvanian or an Ohioan, bound for the California Gold Rush by way of Cape Horn who introduced La Chilena, popularly known as Chilean folk dance, to San Francisco. How, when the ships put into port at Valparaiso in Chile, the passengers went ashore and the songs and dances came aboard with them on their long trip up the Pacific Coast. The folklorist then complicates the story by reminding us that La Chilena originated in Peru with the zamacueca-transformed in more than name by its new surroundings. More persistent delving into the historical background of these two dances as well as thousands of other folk songs and dances, would reveal Spain and perhaps other parts of continental Europe in the background.

The songs and dances in this booklet are only a very few examples of some folk songs and dances of the Americas. They have

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been selected with the view of their use in schools and by study groups interested in a program of widening horizons in the field of education, the component parts of which should use all elements basic in a broad program of fundamental education. The songs are presented in the original language, and the dances chosen are those which it is hoped the classroom teacher can profitably utilize in daily work.

Ten countries of the 21 American States are represented, Bolivia, Colombia, Haiti, Venezuela, Dominican Republic, Argentina, Brazil, Mexico, Panama and the United States. Previous booklets included folk songs, dances and children's games of Peru, Costa Rica, Uruguay, Panama, Nicaragua and Ecuador, and in the future, folk songs and dances representing the other member countries of the Organization of American States will be made available.

Although this material is being released primarily for use in connection with 1949 programs dedicated to Pan American Day, April 14, it will also be of use throughout the school year when teachers and students are engaged in studies of this hemisphere.

The foregoing may suggest to the educators and other leaders certain possibilities for further study and investigation — a vast panorama as interesting as it is profitable. It may also suggest to the educator who is not a specialist in music and the dance, interesting opportunities for integrating work in social studies and language through music and dance, both of which are too often regarded as fields of activity for the specialists alone. For those who wish to know more about certain influences which are part and parcel of life in the Americas today, in whatever country, an appreciation and more intimate knowledge of the growth, development and heritage of their folk songs and dances offer an excellent opportunity to discover more fully the way of life as we find it.

DEPARTMENT OF CULTURAL AFFAIRS
Division of Music and Visual Arts
Division of Education

LA CHACARERA

(Argentina)

The Chacarera is a dance of couples with no standard pattern. The following sequence can be used:

PART I. A. INTRODUCCION (Introduction). With the beginning of the instrumental introduction, the partners of each couple stand still facing each other a short distance apart. They keep this position (eight measures) until the singing begins. Only the musicians sing.

B. ENFRENTAMIENTO (Salutation). As the singing begins the dancing begins. Each partner approaches the other using a waltz balance step, holding their arms upward and outward and snapping the fingers of both hands, which should be about the level of the shoulders. They dance forward during the singing of the first two lines of the first stanza (four measures) and back to their original positions during the last two lines (four measures).

(B)

C. VUELTA (Circle). Each dancer describes a complete circle to his right, always with the steps described above, after eight measures returning to the original position.

D. ZAPATEO (Tap dance). Each man then begins a tap dance which he continues during the singing of the second stanza

(eight measures), while his partner, holding up her dress with the left hand (so as to show the tip of her shoe) and with her right hand on her hip, uses a short shuffle step in the form of a small circle, moving slightly forward and backward but without leaving her own place. During the "zapateo" there is no finger-snapping.

(C)

E. VUELTA (Circle). Again the dancers circle, as in "C" (eight measures).

F. ZAPATEO (Tap dance). Again the zapateo, as in "D" (eight measures).

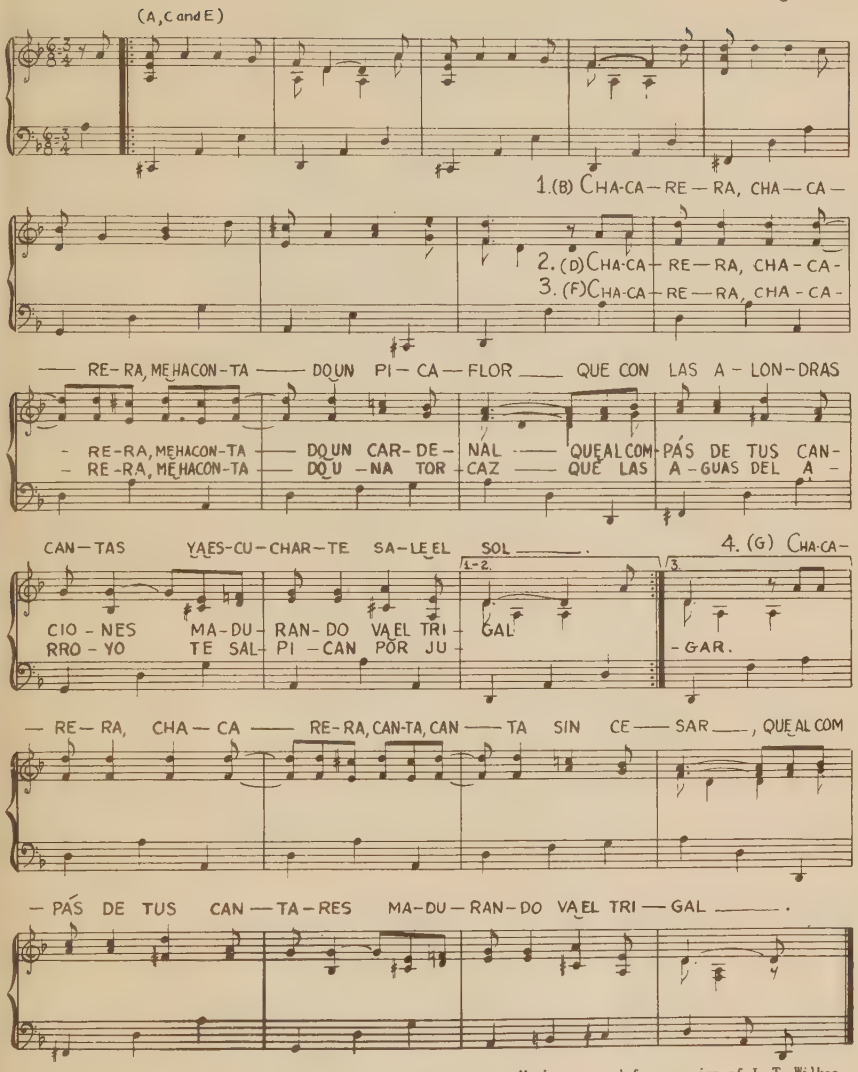
G. MEDIA VUELTA (Half circle). To conclude, the dancers describe a half circle which leaves them in each other's position - that is, the opposite of their initial positions. Then they dance straight ahead towards each other, meeting in the center of the circle and almost touching each other's shoulders with the outstretched hands, after which they return to the positions they had reached when they finished the half circle and wait for the repetition of the whole dance (Part II).

(D)

PART II. After a brief pause, Part I is repeated, finally leaving each dancer again in his initial position.

SOURCES: (Carlos Vega. Bailes tradicionales argentinos; La chacarera. Buenos Aires, SADAIC, 1944). (M. Gómez Carrillo. Danzas y cantos regionales del norte argentino. 2 vols. Buenos Aires, Ricordi Americana, 1948). (Andrés Beltrame. La chacarera, baile criollo. Buenos Aires, 1932).

CHACARERA

Allegro — Argentina

(A, C and E)
1.(B) CHA-CA — RE — RA, CHA — CA —
2.(D) CHA-CA — RE — RA, CHA - CA -
3.(F) CHA-CA — RE — RA, CHA - CA -
— RE - RA, ME HACON - TA — DO UN PI — CA — FLOR — QUE CON LAS A - LON - DRAS
- RE - RA, ME HACON - TA — DO UN CAR - DE - NAL — QUE AL COM - PÁS DE TUS CAN -
- RE - RA, ME HACON - TA — DO U - NA TOR - CAZ — QUE LAS A - GUAS DEL A -
CAN — TAS YA ES - CU - CHAR - TE SA - LE EL SOL —
1-2.
3.
4.(G) CHA-CA -
CIO - NES MA - DU - RAN - DO VA EL TRI - GAL
RRO - YO TE SAL - PI - CAN POR JU -
- GAR.
— RE — RA, CHA — CA — RE - RA, CAN - TA, CAN — TA SIN CE — SAR —, QUE AL COM
— PÁS DE TUS CAN — TA - RES MA - DU — RAN - DO VA EL TRI — GAL —.

Music arranged from version of J. T. Wilkes.

LA CHACARERA

1

Chacarera, chacarera,
me ha contado un picaflor
que con las alondras cantas
y a escucharte sale el sol.

2

Chacarera, chacarera,
me ha contado un cardenal
que al compás de tus canciones
madurando va el trigal.

3

Chacarera, chacarera,
me ha contado una torcaz
que las aguas del arroyo
te salpican por jugar.

4

Chacarera, chacarera,
canta, canta sin cesar,
que al compás de tus cantares
madurando va el trigal.

NA BAHIA TEM

(Brazil)

The children face each other in two rows, boys on one side and girls on the other, keeping a distance of more or less seven steps between them.

A. While singing the first two measures of the song, they walk three steps ahead, clapping the hands three times, one for each step (as indicated with small crosses in the music); while singing the third and fourth measures they walk three steps backward, singing and clapping as indicated. They go forward again in the next two measures and backward in the last two, always singing and clapping. Then the singing stops.

B. Boys and girls bow and then change positions, the boys taking the places that the girls first occupied and vice-versa.

C. The singing starts again and the same action described in "A" above is repeated.

D. The polka is then sung. The children now dance freely in couples, improvising as they wish.

The two remaining stanzas are then sung. Alternative figures may be used, as, for example: two circles are formed, one within the other as in "Paul Jones," girls and boys facing each other.

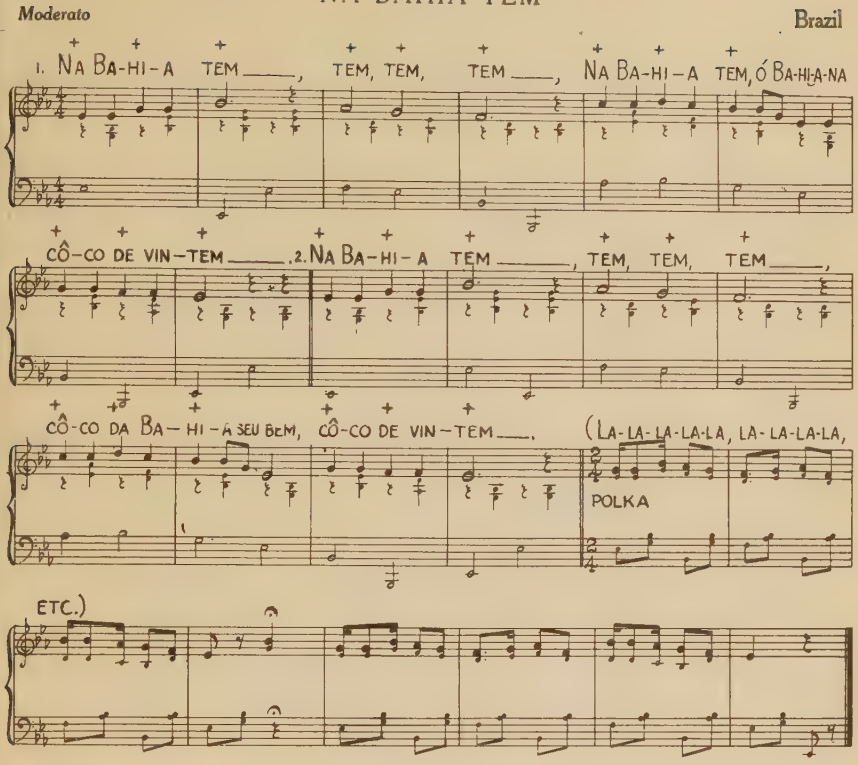
At the first beat of the first measure each one extends a right hand to his partner; the moment they take hands one circle is formed. Dancers go into a "grand right and left" until the stanza is ended. The polka is then sung and danced in couples as before (in "D") until the singing comes to an end.

The song also can be sung in different ways, the girls singing the first stanza and the boys the second, or one row may sing the first four measures and the other the last four, with the whole group singing the next stanza.

The dance pattern is not uniform, and to give more variety to the dance, other figures than those described may be introduced. Among them, the "caminho da roça" (path to the field) is one of the most popular. A single file is formed, girls and boys alternating, each with the hands on the shoulders of the one in front. At the end of the second stanza the couples dance together in the final polka.

SOURCE: Alexina de Magalhães Pinto. Cantigas das criancas e do povo e danças populares. Rio de Janeiro, Livraria Francisco Alves, 1911.

NA BAHIA TEM


Moderato
Brazil
1. NA BA-HI-A TEM ____, TEM, TEM, TEM ____, NA BA-HI-A TEM, Ó BA-HI-A-NA
CÔ-CO DE VIN-TEM ____. 2. NA BA-HI-A TEM ____, TEM, TEM, TEM ____,
CÔ-CO DA BA-HI-A SEU BEM, CÔ-CO DE VIN-TEM ____. (LA-LA-LA-LA-LA, LA-LA-LA-LA,
POLKA
ETC.)

NA BAHIA TEM

Na Bahia tem,
tem, tem, tem...
1 na Bahia tem,
oh! Bahiana,
côco de vintem.

Na Bahia tem,
tem, tem, tem...
2 côco da Bahia,
seu bem,
côco de vintem.

Na Bahia tem,
vou mandar buscar,
3 lampeão de vidro,
oh! bahiana,
ferro de engomar.

Na Bahia tem,
vou mandar buscar,
4 machina de costura,
seu bem,
folle de soprar.

LA VIBORA

(Mexico)

The two tallest children take hands and hold their arms high to make an arch, remaining thus throughout the game. They agree in secret to name themselves: Day and Night, Red and Blue, Sun and Moon, or, as in this version, "Melón" (Muskmelon) and "Sandía" (Watermelon). Forming a single file according to height, the rest of the children hold each other by the waist to make "La Vibora" (the serpent). All sing as they go toward the arch led by the tallest.

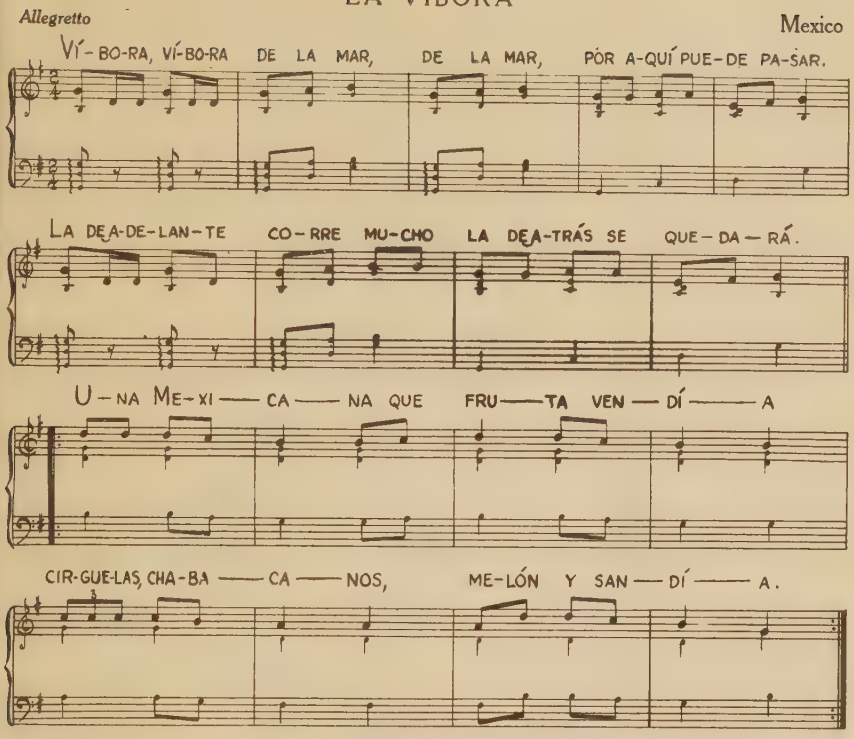
As the last one – the smallest – reaches the arch, Melón and Sandía lower their arms to catch him in them. He or she is asked:

"Con quién quieres ir, (With whom do you wish to go?
con Melon o con Sandía?" With Muskmelon or Watermelon?)

If he answers "Melón", he is released and stands behind Melón, if "Sandía", behind Sandía. The song is then begun again and the line passes under the arch as before, the one who is caught joining Melón or Sandía until all have chosen.

SOURCE: Luis Islas García. Children's games. (in Mexican Folk-Ways, vol. VII, no. 2, 1932, p. 72-73.)

LA VIBORA


Allegretto
Mexico
VÍ-BO-RA, VÍ-BO-RA DE LA MAR, DE LA MAR, PÓR A-QUÍ PUE-DE PA-SAR.
LA DEA-DE-LAN-TE CO-RRE MU-CHO LA DEA-TRÁS SE QUE-DA-RÁ.
U-NA ME-XI-CA-NA QUE FRU-TA VEN-DÍ-A
CIR-GUE-LAS, CHA-BA-CA-NOS, ME-LÓN Y SAN-DÍ-A.

LA VIBORA

Víbora, víbora
de la mar, de la mar,
por aquí puede pasar.
La de adelante corre mucho
la de atrás se quedará.

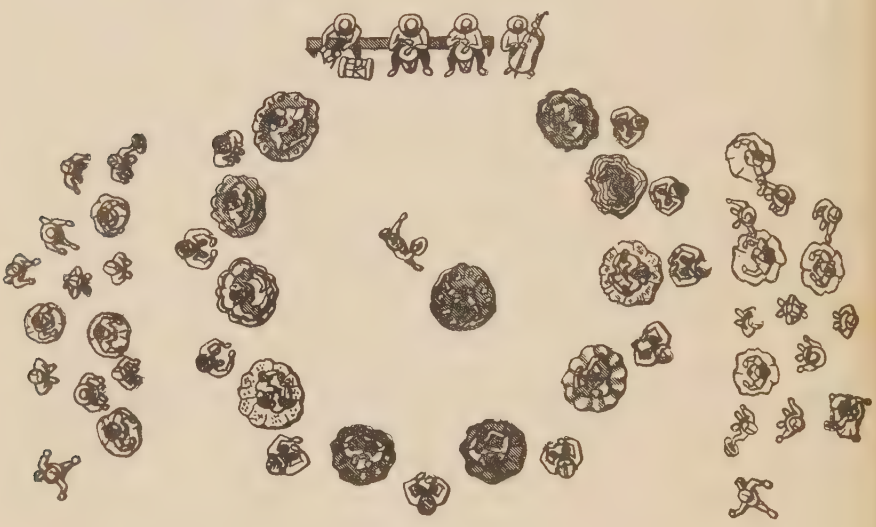
Una mexicana
que fruta vendía
cirguelas, chabacanos,
melón y sandía.

Manzanita de oro
déjame pasar
con todos mis hijos
menos el de atrás.

TAMBORITO

(Panama)

The Tamborito is a dance of couples which perform alone, one after the other, in the middle of a group which forms a rough circle around the dance area as shown below.

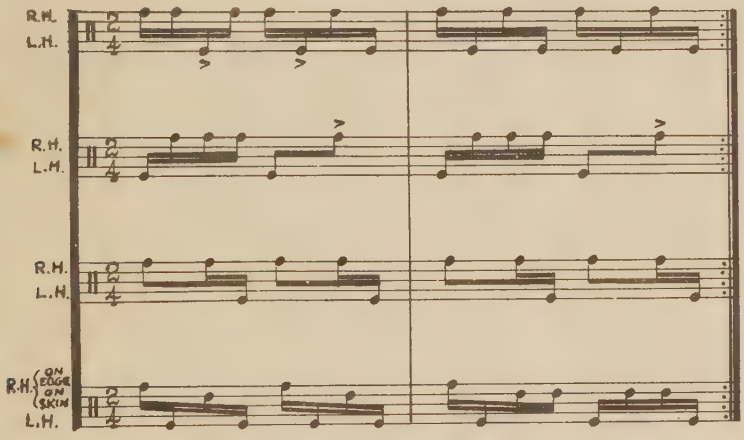


The Tamborito is primarily the woman's dance. She is the center of attention and sets the tone of the performance. Although the man may jump, and at times crouch, in the improvisation of his part in the dance, she maintains herself always erect and dignified, swaying slightly forward and back and from side to side, taking small steps that are hidden by her voluminous skirt, which is held so as to fall in a fan-like manner.

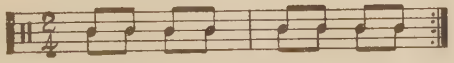
When not actually in the dance, the women stand on the inner side of the circle throughout the evening. Men stand on the outside. Individuals may come and go as they wish.

An evening's dancing of the Tamborito is made up of separate "levadas." A "levada" is the dancing with the playing, sporadic singing and clapping, of one and the same tune uninterruptedly for as long as the group wishes. If the tune is popular, a single "levada" may last from one-half to three-quarters of an hour, or even an hour, with, of course, the variations and improvisations that may be given to it by the dancers, singers, instrumentalists and drummers. Women onlookers sing and clap. Men do not sing, but from time to time amy shout their approval of the performance.

At one end of the circle are placed three or four drums and such other instruments, as the flute, cornet, accordion and string bass, are also used. Beside them stands the singer "cantadora adelante", who takes a solo part, sometimes improvising variations on the melody and on the words of the song. The drums play such rhythms as the following:



In relation to the drumming, the clapping is mostly improvised upon the following pattern:



The dance is divided into five distinct sections. The beginning is indicated by the drummers who suddenly gather themselves

together in the vigorous playing of the rhythm after an initial, somewhat tentative vamping.

LA INVITACION (The Invitation). A man chooses a partner either by throwing his hat at her feet, bowing to her, or leading her by the hand to the middle of the circle. The moment a new couple enters the circle, the one which has been dancing must leave it. The audience shows by its approval how long a couple may be uninterrupted, and often who shall take its place.

EL PASEO (The Promenade). The partners (woman on man's right) move with small rapid steps through about half of the circle formed by the group. Then they move directly towards the drummers, where the player of that one of the drums ("repicador") which is placed on the left side of the group of musicians beats out the rhythm of the melody while they stand before him.

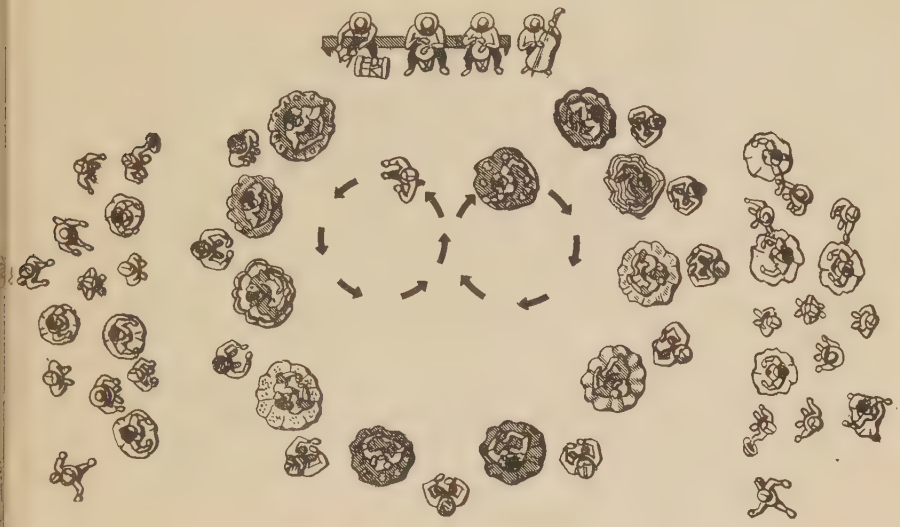
LOS TRES GOLPES (The Three Drum Beats). Suddenly, the player of the "repicador" accents with special strength three strong beats (not too close together), without, however, interrupting the steady flow of the music. At the same time, each partner executes a "reverence". The woman may take: (a) three steps forward, moving her skirts gracefully; or, (b) three steps backward, also moving her skirts; or, (c) with one foot in front of the other, she balances back and forth. The man may jump lightly three times in the air with one foot in front of the other, or simply may bend the knees with the same position of the feet.

Improvisation upon these basic patterns is common.

LA VUELTA (The Circle). After their bows, the partners dance away from each other in separate circles, using the same steps as those in "El Paseo" above or variations of them.

EL CORRIDO. The woman then starts the "corrido," swinging her feet gracefully in short, fast lateral steps, one foot in front of the other, at the same time moving her skirt gracefully. Her partner waits for her with arms raised, and the moment she passes in front of him he follows her, both proceeding three-fourths of a circle. Sometimes the man takes off his hat and waves it at his partner, or puts it on her head, showing in this way his approval of her performance. Other men in the group may throw their hats

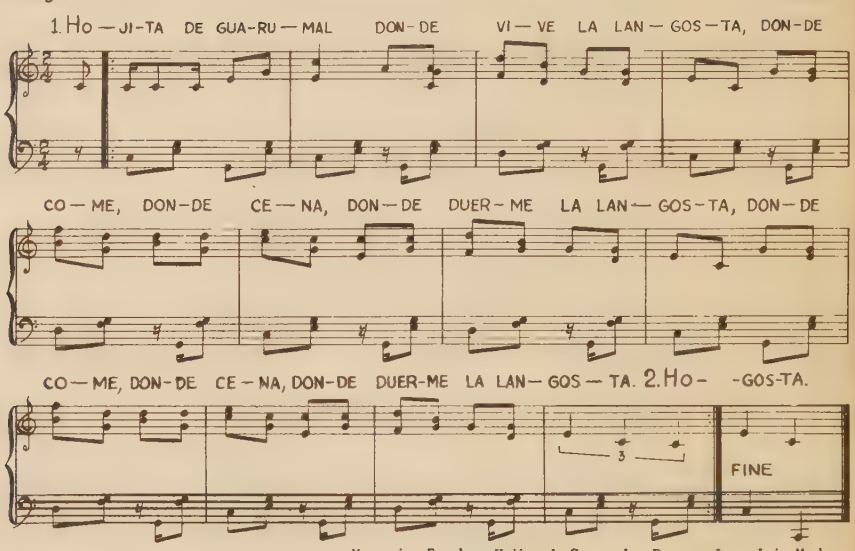
into the circle in similar approval. The man may hold them in upraised hands, while women in the group drape handkerchiefs over the shoulders of his partner. Another couple then takes its place, etc., until the "levada" ends. After a brief pause, another "levada" begins with another tune.



LA VUELTA (The Circle)

SOURCE: (Narciso Garay. Tradiciones y Cantares de Panama. (Brussels), Presses de l'Expansion Belge, 1930) (Tamborito - Panama's National dance. Panama, The National Tourist Commission, (n.d.)

HOJITA DE GUARUMAL


Allegro moderato
Panama
1. Ho — JI-TA DE GUA-RU — MAL DON-DE VI — VE LA LAN — GOS — TA, DON-DE
CO — ME, DON-DE CE — NA, DON-DE DUER-ME LA LAN — GOS-TA, DON-DE
CO — ME, DON-DE CE — NA, DON-DE DUER-ME LA LAN — GOS — TA. 2. Ho- -GOS-TA.
3
FINE

Margarita Escala. Hojita de Guarumal. Panama, Jorge Luis Mackay, Almacen de Musica, (n.d.) Arr. Charles Seeger.

HOJITA DE GUARUMAL

Hojita de guarumal
donde vive la langosta,
donde come, donde cena
donde duerme la langosta.

Hojita de guarumal
donde vive la langosta,
donde come, donde toma
donde duerme la langosta.

Hojita de guarumal
donde vive la langosta,
donde come, donde duerme
donde muere la langosta.

SKIP TO MA LOU

(United States)

The play-party was the creation of young people in the United States during the Nineteenth Century in rural regions where, because of religious scruples, use of musical instruments was frowned upon by the elders. Young people were allowed to play games of their own invention, even using some figures of the "square dance" (a descendant of the quadrille and contra-dance normally accompanied by a single fiddle), provided they made their music with their own voices. The play-party song and its action was, thus, a kind of grown-up children's game.

Of the many play-party songs, "Skip To Ma Lou" is perhaps the most widely known. Often as not, both stanzas and steps were improvised. One collector has found over 150 in a single State. The chorus is only rarely found, and when used is sung to the same tune as is the stanza. Even then it need not be sung after every stanza.

Directions for the dancing may be contained in the words of the song or may be improvised by each couple as it takes its turn in front of the others. The song should be sung without accompaniment. The "second" part, or descant (printed here in small notes above the melody), is optional.

One possible sequence is given below:

FORMATION. Boys and girls face each other in two lines - long-ways as in the contra-dance or Virginia reel - partners directly opposite each other.

ACTION. Stanza 1. Girl at one end of her line and boy at opposite end of his line skip or dance down the lane between lines and meet in the center. They may salute, take hands and swing around, or perform any other simple figure.

Stanza 2. This couple retires to the end of the lines with crossed hands.

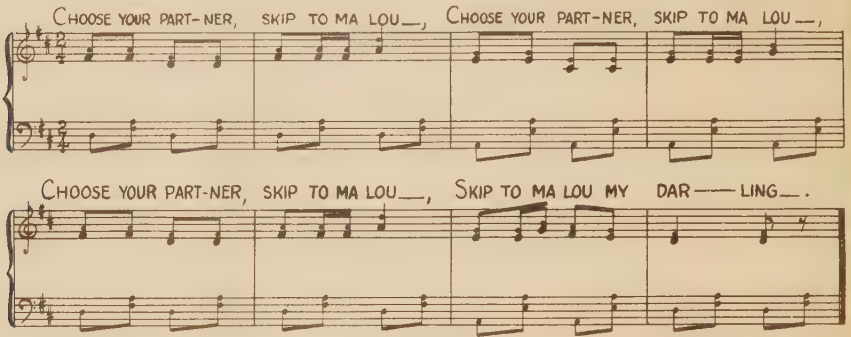
Stanza 3. The partners of each boy and girl in the first couple repeat the action of the first couple.

Continuation: This action continues until all couples have taken their turn.

SOURCES: (B. A. Botkin, The American Play-Party Song, Lincoln, University of Nebraska Press, 1937.) (Fletcher Collins, Alamance Play-Party Songs and Singing Games, Elon College, North Carolina, 1940.)

SKIP TO MA LOU

Allegro moderato United States


CHOOSE YOUR PART-NER, SKIP TO MA LOU—, CHOOSE YOUR PART-NER, SKIP TO MA LOU—,
CHOOSE YOUR PART-NER, SKIP TO MA LOU—, SKIP TO MA LOU MY DAR—— LING—.

From a recording of the singing of Rebecca and Penelope Tarwater, Archive of American Folklore, Library of Congress. Record no. 2086.

SKIP TO MA LOU

1

Choose your partner, skip to my lou,
Choose your partner, skip to my lou,
Choose your partner, skip to my lou,
Skip to ma lou, my darling.

Chorus

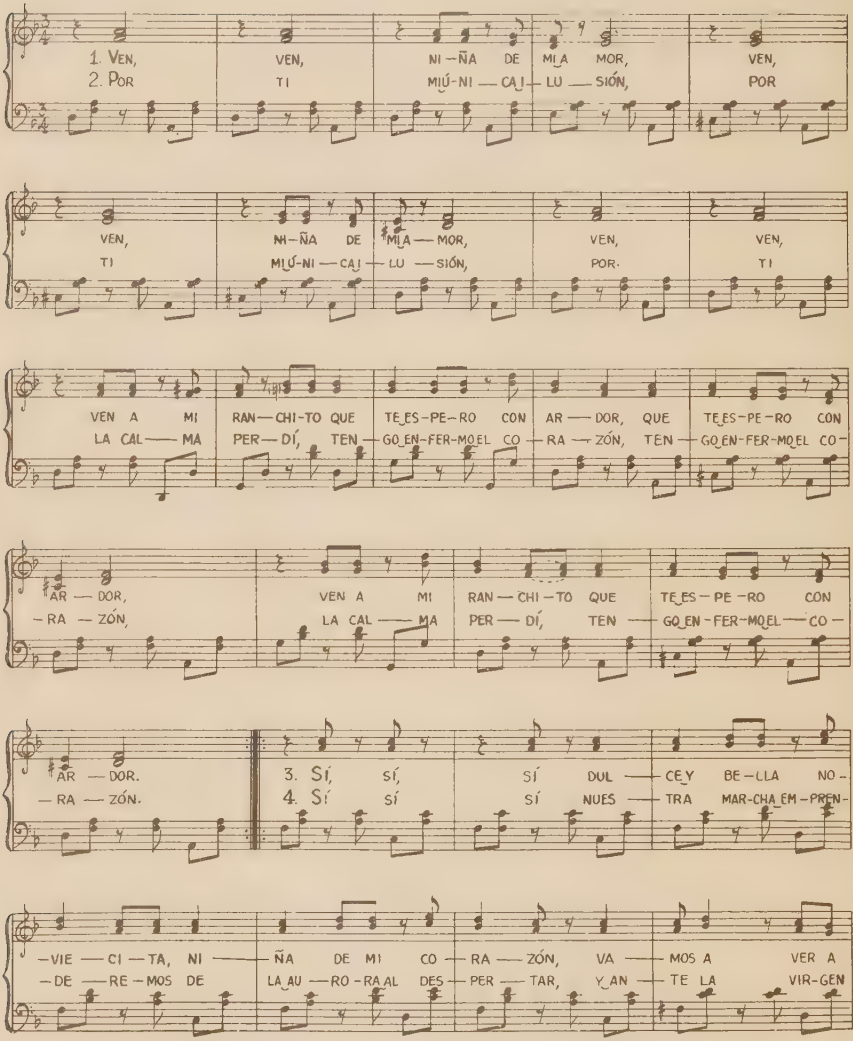
Lou, lou, skip to ma lou,
Lou, lou, skip to ma lou,
Lou, lou, skip to ma lou,
Skip to ma lou, my darling.

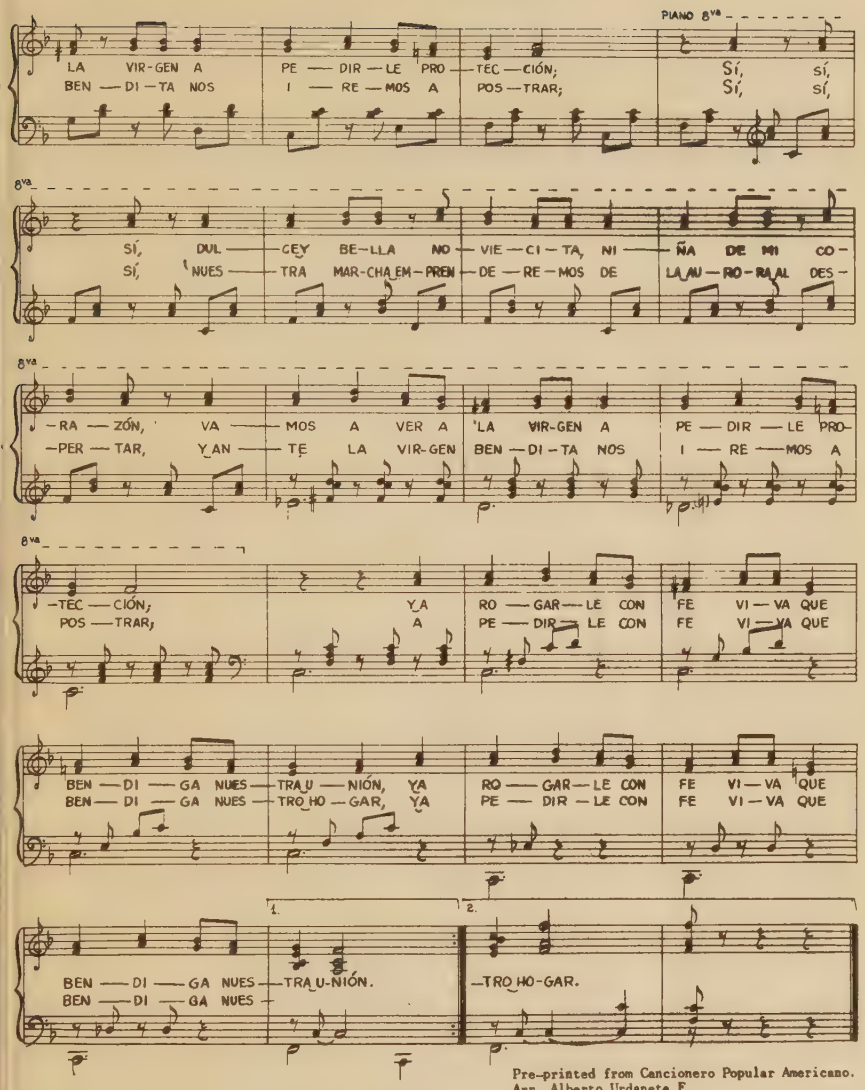
2. Lost my partner, what shall I do? (3 times)
   Skip to ma lou, my darling.
3. I'll find another one prettier than you, (3 times)
   Skip to ma lou, my darling.
4. Can't get a blue bird, red bird'll do, (etc.)
5. Little red wagon painted blue, (etc.)
6. Pig in the parlor, that won't do, (etc.)
7. Going to market, two by two.
8. Going to Texas, come along too.
9. Rats in the cracker box, skip to ma lou.

FOLK SONGS

GUABINA CHIQUINQUIREÑA

Allegro moderato — Colombia


1. VEN, VEN, NI-ÑA DE MI A MOR, VEN,
2. POR TI MIÚ-NI — CAJ — LU — SIÓN, POR
VEN, TI ÑA-ÑA DE MI A — MOR, VEN, POR. VEN, TI
VEN A MI RAN — CHI-TO QUE TE ES-PE-RO CON AR — DOR, QUE TE ES-PE-RO CON
LA CAL — MA PER — DÍ, TEN — GO EN-FER-MO EL CO — RA — ZÓN, TEN — GO EN-FER-MO EL CO —
AR — DOR, VEN A MI RAN — CHI — TO QUE TE ES — PE — RO CON
— RA — ZÓN, LA CAL — MA PER — DÍ, TEN — GO EN - FER - MO EL — CO —
AR — DOR.
— RA — ZÓN.
3. SÍ, SÍ, SÍ DUL — CE Y BE — LLA NO -
4. SÍ SÍ SÍ NUES — TRA MAR-CHA EM-PREN-
— VIE — CI — TA, NI — ÑA DE MI CO — RA — ZÓN, VA — MOS A VER A
— DE — RE — MOS DE LA AU — RO - RA AL DES — PER — TAR, Y AN — TE LA VIR-GEN

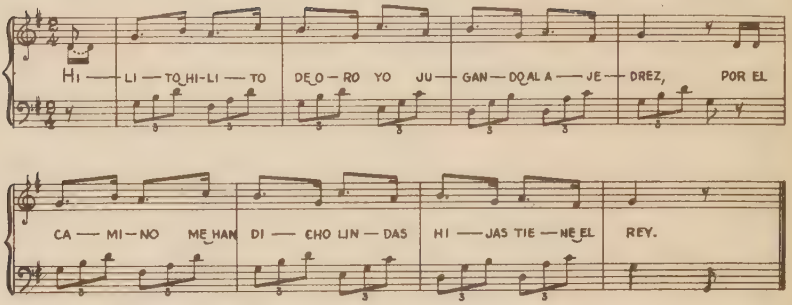

PIANO 8va
LA VIR-GEN A PE — DIR — LE PRO — TEC — CIÓN;
BEN — DI — TA NOS I — RE — MOS A POS — TRAR;
Sí, sí,
Sí, sí,
8va
SÍ, DUL — CEY BE — LLA NO — VIE — CI — TA, NI — ÑA DE MI CO —
SÍ, NUES — TRA MAR-CHA EM — PREN — DE — RE — MOS DE LA AU — RO — RA AL DES —
8va
— RA — ZÓN, VA — MOS A VER A 'LA VIR-GEN A PE — DIR — LE PRO —
— PER — TAR, Y AN — TE LA VIR-GEN BEN — DI — TA NOS I — RE — MOS A
8va
— TEC — CIÓN; Y A RO — GAR — LE CON FE VI — VA QUE
POS — TRAR; A PE — DIR — LE CON FE VI — VA QUE
BEN — DI — GA NUES — TRA U — NIÓN, YA RO — GAR — LE CON FE VI — VA QUE
BEN — DI — GA NUES — TRO HO — GAR, YA PE — DIR — LE CON FE VI — VA QUE
1.
2.
BEN — DI — GA NUES — TRA U-NIÓN.
BEN — DI — GA NUES —
— TRO HO-GAR.

Pre-printed from Cancionero Popular Americano.
Arr. Alberto Urdaneta F.

HILITO DE ORO

Moderato con moto

Dominican Republic



Melody from Edna Garrido. Versiones Dominicanas de Romances Españoles. Ciudad Trujillo, Pol Hermanos (ed.), 1946.

2

Yo me voy muy enojado
a los palacios del rey
que las hijas del Rey Moro
no me las dan por mujer.

3

Vuelva, vuelva, caballero,
no sea usted tan descortés
que de las hijas que tengo
la mejor será de usted.

4

Esta escojo por esposa
y también por mi mujer,
que me parece una rosa
acabada de nacer.

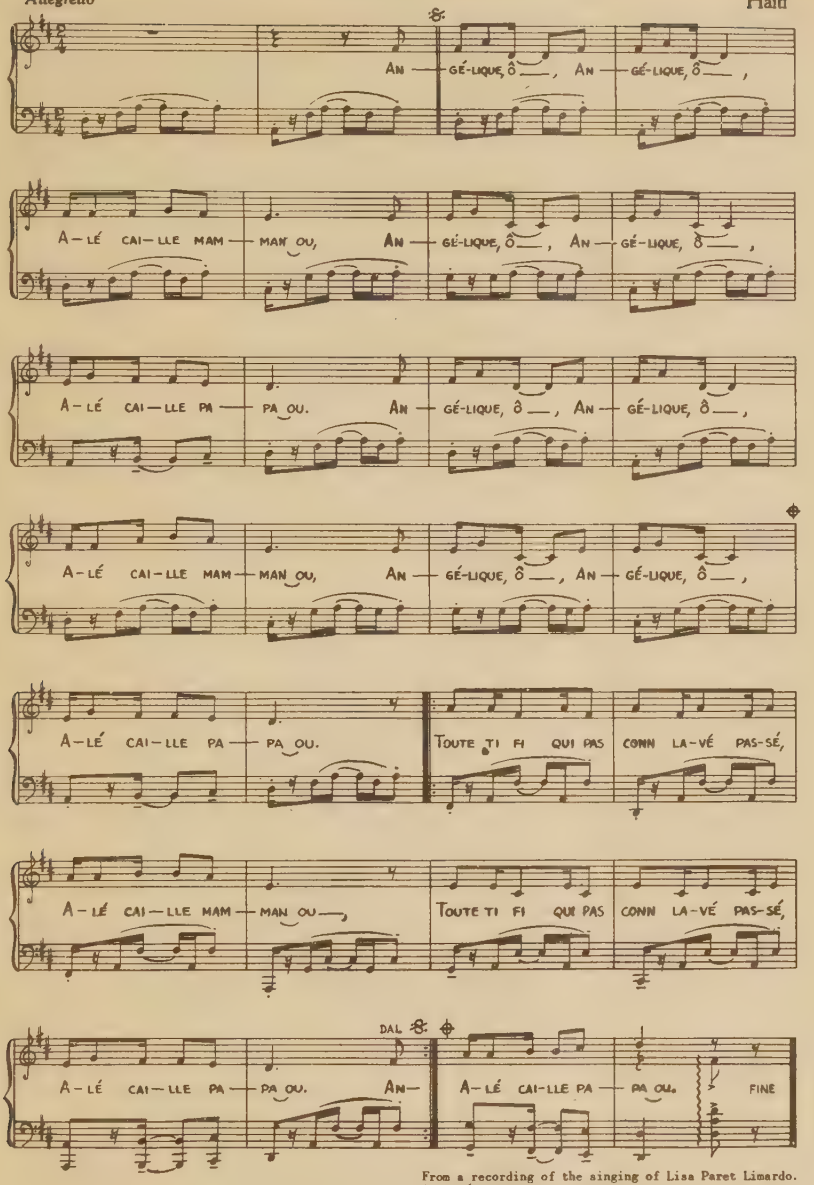
5

Lo que le encargo y le digo
es que me la trate bien
sentadita en silla de oro
bordándole paños al rey.

ANGELIQUE, ô!

Allegretto

Haiti

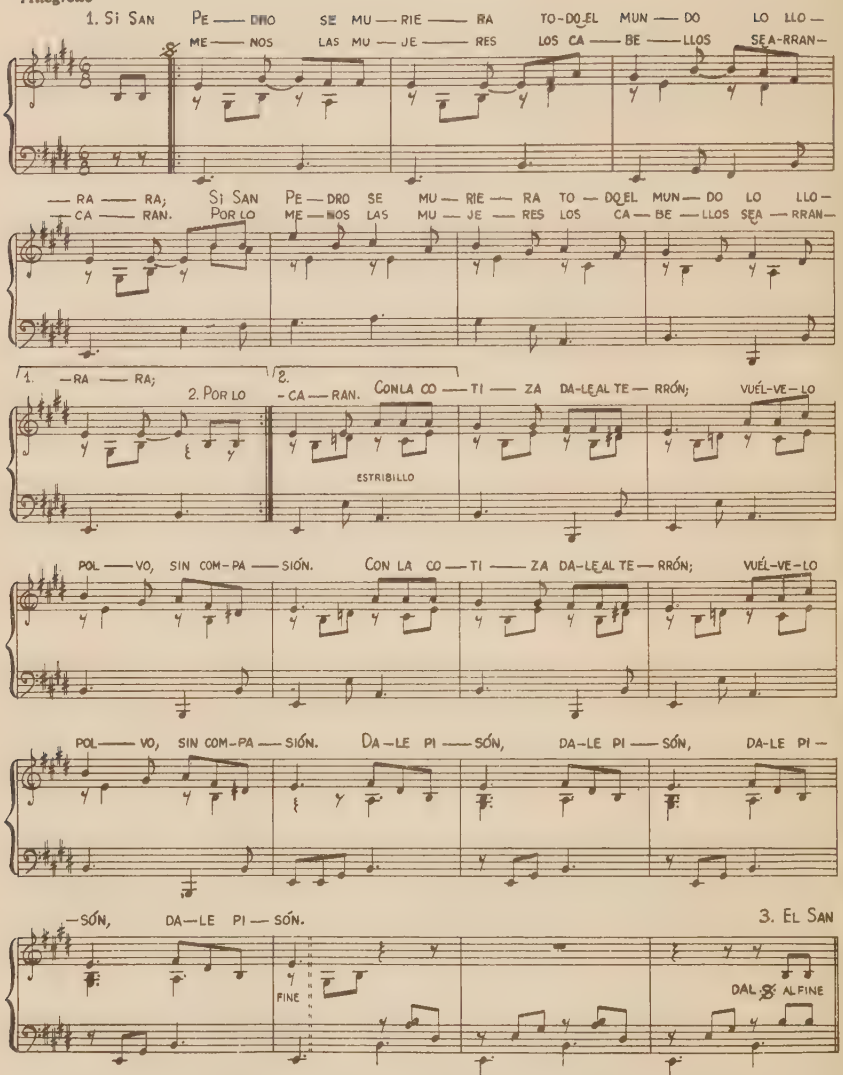

AN — GÉ-LIQUE, Ô —, AN — GÉ-LIQUE, Ô —,
A-LÉ CAI-LLE MAM — MAN OU, AN — GÉ-LIQUE, Ô —, AN — GÉ-LIQUE, Ô —,
A-LÉ CAI-LLE PA — PA OU. AN — GÉ-LIQUE, Ô —, AN — GÉ-LIQUE, Ô —,
A-LÉ CAI-LLE MAM — MAN OU, AN — GÉ-LIQUE, Ô —, AN — GÉ-LIQUE, Ô —,
A-LÉ CAI-LLE PA — PA OU. TOUTE TI FI QUI PAS CONN LA-VÉ PAS-SÉ,
A-LÉ CAI-LLE MAM — MAN OU — TOUTE TI FI QUI PAS CONN LA-VÉ PAS-SÉ,
DAL
A-LÉ CAI-LLE PA — PA OU. AN— A-LÉ CAI-LLE PA — PA OU. FINE

From a recording of the singing of Lisa Paret Limardo.
Arr. Héctor Tosar.

EL SAN PEDRO

Allegretto

Venezuela


1. Si San Pe — dro se mu — rie — ra to-do el mun — do lo llo —
me — nos las mu — je — res los ca — be — llos sea-rran —
— ra — ra; Si San Pe — dro se mu — rie — ra to — do el mun — do lo llo —
— ca — ran. Por lo me — nos las mu — je — res los ca — be — llos sea — rran —
1. — ra — ra;
2. Por lo — ca — ran. Con la co — ti — za da-le al te — rrón; vuél-ve-lo
estribillo
pol — vo, sin com-pa — sión. Con la co — ti — za da-le al te — rrón; vuél-ve-lo
pol — vo, sin com-pa — sión. Da-le pi — són, da-le pi — són, da-le pi —
— són, da — le pi — són.
3. El San
fine
dal ℵ al fine

R. Olivares Figueroa (ed.). Pequeñas Canturias y Danzas Venezolanas. Caracas, Radio Caracas, 1942. Arr. Vicente E. Sojo

3

El San Pedro de mi tierra bis
es un santo milagroso;

4

Juega chapa con los negros bis
y descubre a los tramposos.

Estribillo

Con la cotiza dale al terrón, etc.

5

San Pedro como era calvo
lo picaban los mosquitos;

6

Y su madre le decía
ponte el gorro, Peruchito.

Estribillo

Con la cotiza dale al terrón, etc.

7

Por la calle de este barrio
corre el agua y no se empoza;

8

Y por eso es que la llaman
la calle de las hermosas.

Estribillo

Con la cotiza dale al terrón, etc.

9

Si San Pedro se me muere
lo vuelvo a resucitar

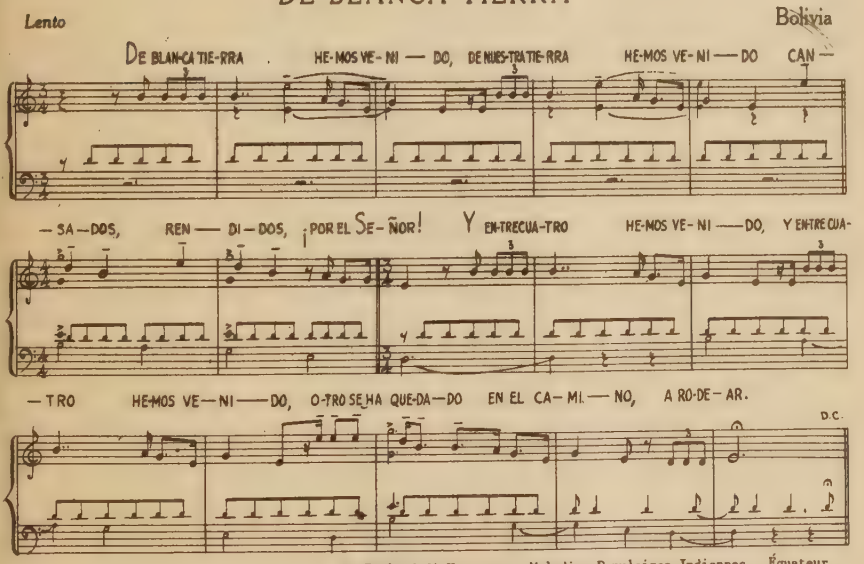
10

Con la flor de clavelina
y la flor de reseda.

Estribillo

Con la cotiza dale al terrón, etc.

DE BLANCA TIERRA


Lento
Bolivia
DE BLAN-CA TIE-RRA HE-MOS VE-NI — DO, DE NUES-TRA TIE-RRA HE-MOS VE-NI — DO CAN —
— SA — DOS, REN — DI — DOS, ¡POR EL SE-ÑOR! Y EN-TRECUA-TRO HE-MOS VE-NI — DO, Y EN-TRECUA-
— TRO HE-MOS VE — NI — DO, O-TRO SE HA QUE-DA — DO EN EL CA — MI — NO, A RO-DE-AR.
D.C.

M. Béclard d' Harcourt. Melodies Populaires Indiennes - Équateur, Pérou, Bolivie. Milan, G. Ricordi & C., 1923. Arr. Charles Seeger.

Oct'52

Price: 25 cents

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